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AMERICAN ART NEWS.

Vol. V. No. 4.

NEW YORK, NOVEMBER 10, 1906.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Exhibition and sale of antique textiles, November 10, for one week.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of To-day." Prints from "The Etcher," English publication illustrating English etching in the '80's.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Collins Galleries.—Genuine XVIII century furniture.

Century Club.—Exhibition of paintings by Howard Russell Butler, November 10 to 19.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Old Masters.

Fishel, Adler and Schwartz.—Fine paintings by noted artists.

Féral Gallery, Paris.—Ancient and modern paintings.

Gimpel and Wildenstein Galleries.—High class old paintings.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture, etc.

Holland Art Galleries.—High class modern paintings.

Knoedler Galleries.—Works of Art.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Leicester Galleries, London.—The Collected Works of W. Holman Hunt, O. M. D. C. O.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art.

Macbeth Galleries.—Exhibition of paintings by American Artists.

Montross Gallery.—Exhibition of works by American Artists, November 15 to December 1.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Noe Galleries.—Important paintings of exceptional quality by the Barbizon and Modern Dutch Masters.

National Sculpture Society.—Exhibition of the works of the late Chas. A. Lopez, November 13-17.

Oehme Galleries.—Paintings and Water Color drawings.

Powell Gallery.—Exhibition of Pastels, Oils and Illuminated Books by Mrs. Florence Gotthold. Marine Mosaics by W. Cole Brigham.

Pratt Institute.—Exhibition of paintings by Leonard Ochtman, November 15.

Ralston Galleries.—Works of Art.

Union League Club.—Exhibition of paintings, November 8 to 14.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others.

SALES.

Fifth Avenue Art Galleries.—Exhibition and sale of W. Starbuck Macy's collection of English and Colonial

NEW YORK WATER COLOR CLUB EXHIBITION.

First of the season's exhibitions in New York comes, for the seventeenth year, that of the New York Water Color Club, at the Fine Arts Galleries, which opens this morning, and will continue there through December 2. The press view was held on Thursday afternoon, and the private view took place yesterday. There is always something especially attractive in this first display of the year, and the press and private views brought together old friends and acquaintances, artists, art lovers and collectors in a most pleasant and informal way. They afforded an opportunity for the exchange of greetings, and telling of the experiences of the summer past, and

Schille, two characteristic figure works by Elizabeth Shippen Green, a virile marine by George H. Woodbury, a three-quarter length fancy portrait by Helen H. Turner, an Indian scene by Olive Heimley, and thoroughly good characteristic landscapes by George Wharton Edwards, Cullen Yates, J. Henry Moser, Fred. S. Crane, C. P. Gruppe, Charles Warren Eaton and A. T. Van Laer.

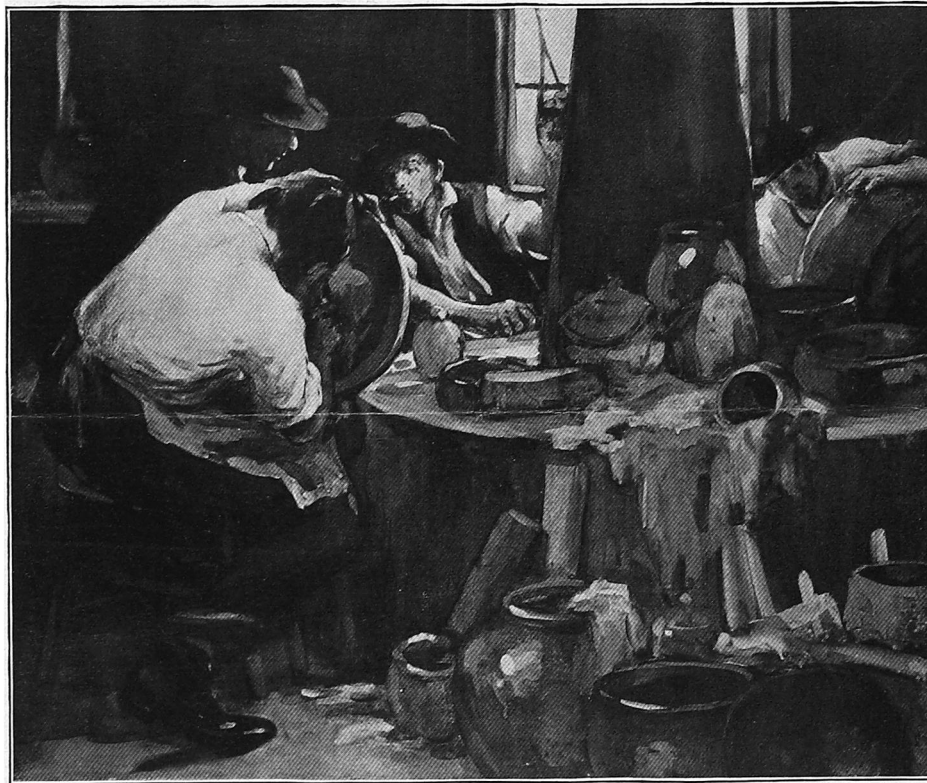
Features of the center gallery are two panels, one of seven low keyed French village scenes, in grays and whites, by Florence F. Snell, full of sentiment and charm, and another of fourteen little sketches, Japanesque in treatment, by E. Mars. There are also in this gallery a strong, broadly-painted wood interior, by W. J. Whittemore, an equally strong landscape in broad washes, with a touch of Winslow Homer, by A. Matzke, a strongly colored well composed coast scene by Will S. Budworth, a most effective and charming oval portrait of a girl, with pink sunbonnet, by George R. Barse, Jr., decorative to a degree, and a half-length fancy portrait of an old man by Clara McChesney, who has employed on old model to good effect.

In the small east gallery are some sombre but well-executed landscapes and wood interiors by C. W. Hudson, a charming half-life-size portrait study of a boy, in browns and grays, by Louise L. Huestis, a full-length figure portrait of a girl dancing, by R. M. L. Walsh, well drawn and effective, a snow scene recalling the lately dead Thaulow, by Hugh J. Breckenridge, and two half-length fancy portraits by F. L. McRae.

Among the best works in the small west gallery are a landscape by W. Merritt Post, a full-length half life size of an older man, by Mary Tannahill, a city scene by J. E. Macklin, a well composed view in Battery Park, New York, by Th. Oakley, a landscape with sand dunes, very strong in color, by Rhoda Holmes Nicholls, a coast scene by M. H. Hardwick, a landscape by J. M. White, and a delightful half-length portrait of a mother and child, by Louise L. Huestis, delicate and charming in color, and exquisitely refined in manner and treatment. This is one of the very best pictures in the display, and should have been hung in the south gallery. The artist has greatly grown in her art the past few years, and is coming into the first rank of American women painters.

Taken as a whole, the exhibition is well worthy of several visits. There invests it a sense of outdoors, of life and color, which these works in the lighter medium bring, and which is especially inspiring on the threshold of the gloomy days of winter so near.

James B. Townsend.



THE COPPERSMITH.
By M. Peterson.

Winner Beal prize New York Water Color Club Exhibition.

Antiques, beginning Nov. 12, at 2.30 P. M., and continuing for two weeks. Sale of the collection of antiques and curios owned by H. S. De Souhami, or Paris, November 10, at 3 P. M.

The monthly press view and talk at the Metropolitan Museum, which had been set for Saturday last, was postponed until Wednesday afternoon, and the monthly Bulletin was also delayed in publication. It came out too late for detailed notice in this issue, but the more important of its announcements were those of the purchase of a Holbein and Van Dyck. These were secured by Mr. Fry while abroad last summer. The Holbein is a characteristic example, a half-length life size panel of a man in red hat and cloak, but is not a great picture. The Van Dyck is a three-quarter length of a nude and bearded fisherman, standing amid bulrushes, and holding aloft a platter heaped with shellfish. The canvas more resembles a Rubens than a Van Dyck and belongs to the artist's Genoese period.

the discussion of the winter's outlook and plans.

The exhibition itself was favorably criticised. It consists of 361 numbers, including a panel of five miniatures, and these comfortably fill the line and one row above, in the south, the centre and the two small west and east galleries. There is a refreshing absence of body color and devices which do not belong to the domain of the true aquarelle, and an abundance of, if not remarkable, good, honest, healthy work.

The Beal prize was deservedly awarded to "The Coppersmith," by M. Peterson, an effective and well painted composition.

In the south gallery the works which most stand out on a necessarily hasty first view, are a harbor scene with boats, by F. Wagner; two characteristic coast scenes and marines—one charming moonlight—by F. K. M. Rehn; a strong, well-painted interior, with figures, by Alethea Platt; an exceptionally good landscape by W. Merritt Post, a large, finely composed Spanish fair scene, by F. Luis Mora, a good coast scene by Childe Hassam, an excellent figure canvas by Alice

The Count of Turin last week distributed the awards of the International Exposition at Milan. Mr. James E. Dunning, the United States Consul, was presented in behalf of American firms with eighty-two awards, including eighteen grand prizes, seventeen diplomas of honor and twenty-eight gold, fifteen silver and one bronze medals.

The closing of the Milan Exposition has been postponed from November 4 to November 11.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

An exhibition of oils by William M. Chase will open the gallery of the New York School of Art, 2237 Broadway, on Tuesday, November 12. Private view November 11. Mr. Chase will give a talk Saturday evening, November 17, at 8.30, in the gallery of the school building.

A students' dance will be held in the gallery of the New York School of Art, Thursday evening, November 15.

The representative of the Students' Committee of the Academy of Design, recently met the chairman of the School Committee, Will H. Low, in regard to school matters, and full concession was granted to all requests made. Mr. Low desires that the students should become better acquainted with the Academicians and vice versa, so that the pupils will be afforded the opportunity of visiting the various studios to see the work being done. He also hopes that members of the Academy will visit the classes in which the students are engaged. Antonio Corsi, the well known model gave the men's life class of the Academy a treat last Sunday night in his studio on South Washington Square.

George W. Maynard in charge of the Composition Class of the Academy complimented the class upon the unusual merit of the compositions submitted at the last session.

The men's life class of the Academy celebrated Hallow'een by a treat in the etching class.

A scholarship has recently been given to the School of Applied Design for Women, 200 West Twenty-third Street, by Mrs. Charles B. Wood, and two scholarships by Miss Kora F. Barnes.

The two-year course in architecture given at the Pratt Art School, Pratt Institute, Brooklyn, prepares students for professional work as competent assistants in architectural offices. The members of the class of 1906, who graduated last June, are all employed, and those of former years have advanced rapidly, many filling positions of responsibility. Several of the graduates have passed successfully the Civil Service examinations that lead to positions under the city government. The evening classes in architectural drawing, in which instruction is given in the principles of building construction, architectural design, and in the reading and making of working drawings, number 183 students.

The exhibition of photographs of American Indians and Indian life, by Edward S. Curtis, which closes today in the art gallery of Pratt Institute, will be followed by an exhibition of paintings by Leonard Ochtman, to be opened November 15.

"Japan: The Picturesque Life of the Islands of the Far East," is the title of the lecture to be given by Mr. Walter S. Perry on the afternoon of November 14 in the assembly hall of Pratt Institute.

On November 8 and 9, Mr. Walter S. Perry gave four illustrated lectures before the Pennsylvania Teachers' Institute at Jamestown. These lectures were on the "Life, Religion and Art of Egypt and India."

CHICAGO.

Preparations are being made for the opening of the annual exhibition of the Atlan Club, November 20, in the Art Institute, for two weeks. It is one of the most interesting exhibitions of the autumn, and will be followed early in December by the largest Arts Crafts exhibition ever shown in this city. The Arts Crafts exhibition promises to be decidedly western in tone, the chief exhibitors being representatives from many near-by cities. Applications from local arts crafts workers for the opportunity to show their work have been many.

The interest in the current exhibition of American artists continues unabated. The Art Institute has never welcomed such great crowds, especially on free days, and the general enthusiasm is an evidence of the awakening appreciation on the part of the public in matters of art. Among artists the coming of Alphonse Mucha and his prolonged stay to lecture before the students of the Art Institute has been a source of satisfaction. A number of social functions and a reception for the public have been held in his honor.

A special exhibition of the works of Jules Guerin is being held in the gallery of Marshall Field & Co. It is an unusually cosmopolitan collection of city views in the artist's characteristic style, consisting of well-known landmarks and buildings in New York and Washington.

Bertha Rubens has opened a new studio in the Fine Arts Building, in which she is at present exhibiting a small collection of oils and water colors.

Madge Henerman is at work on five new commissions for miniature portraits of well-known local society women.

The sale of pictures in the exhibition of American artists has been unusually large, although the preference among buyers has been principally for the work of western artists. Among those who have sold one or more paintings are Anna F. Stacey, William Harper, Hallberg, the marine painter, Albright, painter of country lads, and William Pattison.

The success of the travelling exhibition of one hundred representative paintings by American artists, now being held in Nashville under the auspices of the Nashville Art Club, has been broadly commented upon here, and the scheme endorsed by many local artists for its educational value, as well as the keen impetus it is giving to art in southern cities. Circuit exhibitions have been organized and sent out in the northwestern territory by the art committees of local clubs, but these club women have never been successful in gathering together a truly representative American showing. The Nashville exhibition includes fine examples of every type of work and is doubly interesting because of its variety. Several local artists have offered their works, and art connoisseurs are making an effort to have this exhibition brought to northern cities after the completion of its southern itinerary.

ART IN NASHVILLE.

Nashville, Tenn., Nov. 7.—The exhibit of American paintings, arranged by the American Art News, now being shown, and to be shown in the Southern cities this season, is attracting much attention here. This is one of the few cities in the South that has had an active art association for any length of time. The present Art Club, under whose auspices the exhibit is being given, is the offspring of a former organization, the Nashville Art Association, which for the last two decades of the 1800's was an inspiration and an uplift in Southern art. This association, during the period, gave several notable exhibits, the results of one of which may still be seen in the paintings and casts purchased with the proceeds of the same. These pictures are now the property of the Nashville Art Club, and number among them examples of work by Henry Mosler, George Chambers, Mantegazzi and Carl Brenner.

The Nashville Art Association, however, ceased its activities soon after the Tennessee Centennial, and its work was taken up by the present Art Club. This was originally designed to be somewhat of a social organization, banding the active art workers into a fellowship, with the ultimate purpose of developing enthusiasm and an earnest spirit of endeavor.

The prime movers and organizers of this society were Mr. George Chambers, an artist of exceptional ability, whose promising career was cut short by his early death, Miss Lamira Goodwin, Misses Mary and Louise Jennings, Miss Mamie Bang, Miss Mary Morris Scott, Miss Mamie Gattinger, Miss Ida Phillips, Mrs. Frank Avent, Mrs. Charles Finney, Mrs. J. Hunter Orr, and Mrs. Charles H. Devallos. The old art association was represented in the club by Messrs. W. C. Collier, Robert Morris and Gen. Gates P. Thurston.

It was originally planned to have two exhibitions each year—in the fall and spring, respectively, and to give some time to other special and loan exhibits. A sketch class was also organized, and a reading-room planned. The first exhibition of the club was given in the fall of 1899, and was a success. Under the presidency of Gen. Thurston, and later of Mrs. Norman Farrell, the club followed these lines for several years, but the demands of the city's growth forced it to take upon itself functions not involved in its original conception. The crying need for an awakening of interest in the beautification of the city, of the development and expansion of parks, called for wider activities on the part of the club, and its work in this line under Dr. Herbert Z. Kip has profoundly influenced the civic life of the city. This enlargement of activities, of course, necessitated the admission of members who were not active artists, but who had the cause of beauty near to their hearts. Lectures were given in art, architecture, and the crafts, the majority of which were illustrated by lantern slides, for it was evident that an educational crusade must be instituted before the public would be ready to establish and support a permanent art museum here. Among the lecturers before the club were Mrs. Willie Betty Newman, Dr. Herbert C. Tolman, Dr. Herbert Z. Kip, Prof. Edwin Wiley, David Lambuth, Dr. Wycliffe Rose, Dr. A. P. Bourland, Mrs. T. T. Wright, Mrs. J. C. Bradford, Mrs. A. W. Dougherty, Miss Marie Daviess and others.

The club has given a number of successful exhibits, one arranged by the late Mr. Cooley and Miss Daviess, with the assistance of A. T. VanLaer, being particularly so.

It can thus be seen that the Art Club has had a marked influence upon the culture of Nashville, yet there is much work yet to be done—a work that is not restricted to any one city, but which must embrace the whole South, touching those places and sections that are not yet awake to the fact that the highest civilization demands expression in literature and art as well as commerce and manufactures.

There is already in process of development, under the direction of Prof. Edwin Wiley of Vanderbilt University, a scheme to organize the art associations of the South into some form of a league, the object of which is to expand and make permanent the American Art News' unique plan of travelling exhibits of paintings in the Southern States. It is hoped that by this means a strong art spirit may be worked up throughout the whole section, and by the co-operation of the Art News it may be possible to induce the stronger artists of this country and abroad to send their pictures to the South.

Nashville is well fitted to lead in this movement, for it is undoubtedly the artistic as well as the educational center of the Southern States, and has some artists of distinct genius and many of unusual abilities. Among these may be mentioned Mrs. Willie Betty Newman, a number of whose paintings have been hung in the Salon and have been purchased by museums and connoisseurs throughout the country. Her color effects are excellent and she draws strongly and well. Another notable Nashville painter, and a member of the National Academy, is Gilbert Gaul, whose genre and military pieces are famous. He is now engaged upon a series of paintings expressing the pathos and the heroism of the Southern cause. The work of Cornelius Hankins often rises to good heights, his still-life studies being characterised by charm and truthfulness. Miss Lamira Goodwin, director of the art school of Ward Seminary, has painted some good portraits, while the landscapes of the Misses Jennings and Mr. Trousdale show great promise.

Another artist who has obtained recognition abroad is Mrs. Sarah Ward Conley, whose work has admirable technique, and whose pictures are in some of the most select collections in the United States. In Mrs. Conley's studio are some of the most interesting pictures in Nashville, notably an Andrea del Sarto, and examples of Bouguereau, Bridgeman, Ferrari, Vedder and Rhoda Holmes Nicholls.

E. W.

A bronze statue will be erected to the memory of Robert G. Ingersoll, the agnostic, by the Ingersoll Monument Association of Peoria, Ill., in August, 1907, the anniversary of his death. The commission for the execution of the statue, which will cost \$10,000, has been awarded to Frederick E. Triebel, the sculptor, of Macdougall Alley, New York. Mr. Triebel was an intimate friend of Mr. Ingersoll in Peoria, where the latter married and first gained a reputation as an orator. The statue will be placed in Glen Oak Park, one of the most beautiful parks of Illinois. It will be of heroic size and will depict Mr. Ingersoll standing and addressing an audience in a characteristic way.

CALENDAR FOR ARTISTS.

Atlanta Art Association.—Atlanta, Ga. —American Art News Southern Circuit Traveling Exhibition. Opens about November 19-December 10.

Chicago Art Institute.—Nineteenth annual exhibition, October 19 to November 26.

New York Water Color Club.—Seventeenth Annual Exhibition. Exhibition opens November 10. Closes December 2.

New York National Society Craftsmen, National Arts Club, Gramercy Park.—Exhibition opens November 15. Closes December 15.

New York National Academy of Design.—Winter Exhibition. Entries through December 3-4. Exhibition opens December 22.

Pennsylvania Academy.—One hundred and second annual exhibition. Entries December 15. Works due Dec. 22. Opens January 21, 1907. Closes February 24. Collections: New York, December 31, January 2 and 3; Philadelphia, January 2, 3 and 4; Boston, January. 2.

Pennsylvania Academy Fellowship Exhibition.—Closes November 24.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—Eighteenth annual exhibition. Exhibition opens November 19. Closes December 16.

Pennsylvania Society Miniature Painters.—Pennsylvania Academy, Philadelphia. Closes November 24.

Philadelphia T Square Club.—Opens at Pennsylvania Academy December 1. Closes December 30.

Washington—Corcoran Gallery.—Contemporary American paintings.—Entries before December 20. Collections: Boston, January 10; New York, January 10, 11, 12; Philadelphia, January 10; Washington, January 21. Opens Feb. 7. Closes March 9.

Washington—Water Color Club.—Exhibits through November 17... Opens November 26. Closes December 15.

AMONG THE ARTISTS.

William J. Baer has returned from a summer at Salters Point, on Buzzards Bay. He recently purchased some land there, and next season will occupy his own cottage which is now being built. Mr. Baer has been busy most of the summer with portrait work. Within the past few weeks he has taken an active interest in the flower painting of A. R. Valentine, of Cincinnati, who for twenty-five years has been head decorator of the Rookwood pottery. Through Mr. Baer's introduction Mr. Valentine gave an exhibition of his flower painting at Knoedler's, beginning November 5.

A beautiful collection of flower studies by Mr. Valentine is owned by the Cincinnati Museum of Art.

DeWitt Lockman spent the summer at various country places in New York and New Jersey, where he painted several portraits of well-known society people. He has returned to his studio in the Sherwood and will soon begin work upon other important commissions.

Hugo Ballin is making sketches for two decorations for the ballroom of Mrs. William Brandgee, at Brookline, Mass. The pictures will be forty feet long by four feet in height. Mr. Ballin is also painting the portrait of Mr. D. Meyers. At his studio in the Holbein may be seen one of his charming decorative pictures. It is called "Hippocreme" and contains two standing figures.

Charles Keck is modeling three seals for Columbia University, and will soon begin some figures for the home of Mrs. Brandgee. Mr. Keck has just finished nine reliefs for this house which were placed recently. He will also model twelve panels for the dining-room of Mrs. Brandgee's home. Mr. Keck recently finished a bust of Mrs. Gustave Lindenthal, which was very satisfactory as a portrait.

George M. Reeves has returned from Bayhead, N. J., where he spent part of the summer on portrait work. Among recent commissions completed are a life-size half-length of Miss Helen Black and a three-quarter length of Dr. Y. C. Chalmers. He is now at work on a child's portrait.

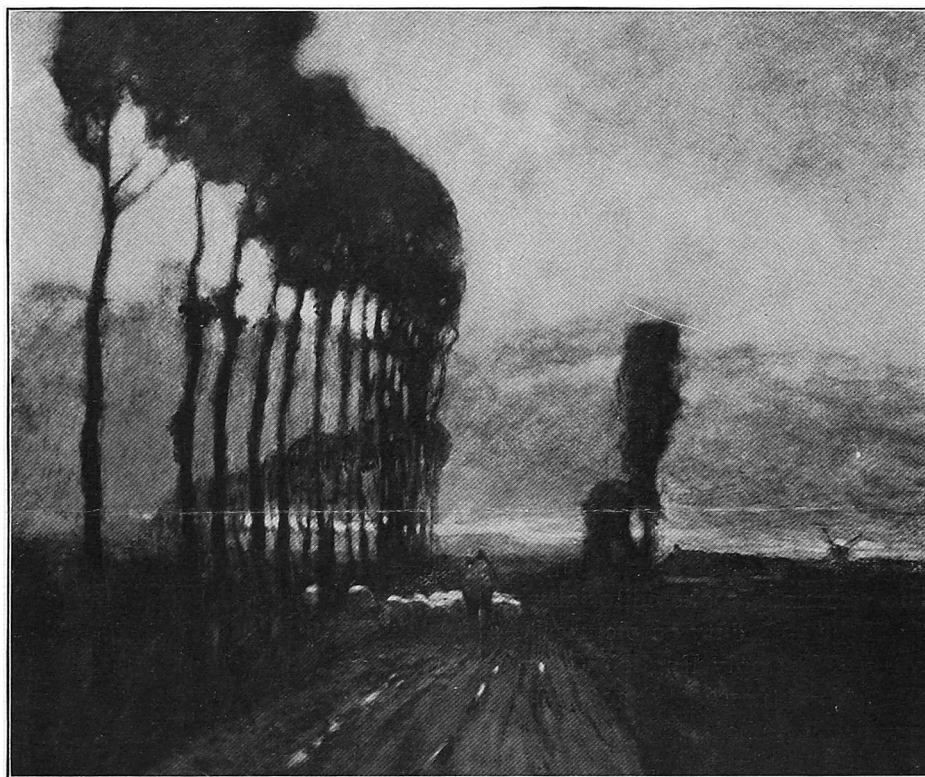
Gari Melchers arrived recently from Europe and is now occupying a studio in the Bryant Park building.

A. T. Van Laer has returned to New York and will resume his course of art lectures.

Isidor Konti is engaged in finishing the heroic statue of William McKinley, which is intended for Fairmount Park, Philadelphia. The work was begun by Charles A. Lopez, who died suddenly last spring. Mr. Konti has been commissioned by the Lopez estate and the Fairmount Park art commissioners to complete the work in every detail as it was modeled by Mr. Lopez.

George B. Mathews is engaged on a mammoth canvas to be exhibited at the Jamestown Exposition in 1907. The picture, which will represent General Robert E. Lee surrounded by the members of his staff, is to be eighteen feet in length and nine feet high.

A long summer vacation was well earned by Wilhelm Funk, who last year produced some of the best portraits of the season, notably the triple likeness of Mrs. Willoughby Sharp and her children, which was exhibited in Boston at the Copley Society's gallery, and likenesses of Mr. R. W. Gilder for



TWILIGHT HOUR—HOLLAND.
By William Ritschel.

In New York Water Color Club Exhibition.

Augustus Lukeman is making four colossal statues for the Royal Bank of Canada, of which Howard Colton Stone is the architect. The statues will be twelve feet high and will represent four industries—marine, fisheries, mining, railways and forestry. Mr. Lukeman will also make two bronze doors for the same building.

Herbert W. Faulkner has just returned to Paris from Spain. Mr. Faulkner passed two months at Granada and completed an important series of water colors, which are being sent to America for exhibition, by special favor of the Spanish Minister of Fine Arts.

It is reported from Paris that the famous impressionist painter of interiors of Parisian concert halls and café chantants and theatre coulisses with ballet girls—Degas—is now almost totally blind and has been forced to lay aside his brush. He has turned his attention to sculpture.

Henry B. Snell has returned from abroad and is at work in his studio in the Le Boutillier Building in West Twenty-second Street. Mr. Snell took a class to Brittany this summer and later spent some time in Polperro, Cornwall, England.

the City Club, of General Horace Porter and other people of note. After attending the Rembrandt celebration in Holland, he made a trip to Switzerland and to London, where he executed several portrait orders.

Charles M. Shean is painting ideal heads in his studio in the Tenth Street Building.

The annual "Get Together Dinner" of the Salmagundi Club was celebrated at the club house on Tuesday night, when several hundred artists ushered in the season with speech and song. Alexander T. Van Laer, president of the Salmagundians, made the opening address and introduced Tom Browne, the noted black and white artist, who made a brief speech, which was loudly applauded. A feature of the programme was a sketch of "Uncle Sam," by Tom Browne, which was admirably reproduced on the menu card. The original drawing was first presented to the officers of the U. S. Olympia, and afterwards came into the possession of E. L. Ferguson, chairman of the Salmagundi Club entertainment committee. Others who spoke were E. P. Butler and Charles Battell Loomis. These addresses were illustrated by well-known artists, including Hy. Mayer and Charles C. Curran.

PHILADELPHIA.

The jury for the 102nd annual exhibition of the Pennsylvania Academy will comprise Edward W. Redfield, chairman; Frank W. Benson, Charles Francis Browne, Joseph De Camp, William S. Glackens, Childe Hassam, W. Sergeant Kendall, Julian Story, and Carroll S. Tyson, Jr. For sculpture the jury will comprise Charles Grafty, chairman; Karl Bitter and Adolph A. Weinman. The hanging committee will be Edward W. Redfield, W. Sergeant Kendall and Joseph De Camp.

The art season opened auspiciously this week with the installation of three exhibitions in the galleries of the Academy. The Fellowship makes its seventh showing, consisting of 273 canvases and a small group of sculpture. The exhibition is unique in this country, although the experiment has been most successfully carried out in Germany. The scheme is to show work which, however incomplete, shows vigor and healthy tendency. The work of men influenced by the French impressionists or dominated by the Boston group perhaps predominates.

A distinguished group of pure color canvases comes from Carl Newman and occupies one of the walls of honor. About his most masterly things are grouped the work of men more or less interested in his style of work—Morris Molarsky, Carroll S. Tyson, Jr., Henry R. Rittenberg and Adolphe E. Borie. A pencil and color sketch by Auguste Rodin makes the centre of another prominent wall; about it are grouped seven brush and crayon drawings by Albert Sterner. Arthur B. Davies sends an important group quite in character with the purpose of the Fellowship Show, and Everett Shinn, William J. Glackens, John Sloan, George Luks are also well represented. A number of sketches by celebrated painters have been lent to the exhibition. Amongst these are a Jean Francois Millet, a Sorolla, a Bastien Le Page and a Forain. The exhibition will continue through November 24.

The Pennsylvania Society of Miniature Painters has hung 152 miniatures by its members and its guests from Boston and New York. 59 exhibitors are represented. The New York and Boston groups are strong and well selected. Among the most interesting exhibits is a portrait of Miss Evelyn Nesbit, by Ellen Wetheral Ahrens, when Miss Nesbit was a model in Philadelphia. Mrs. Taylor, president of the Society, sends portraits of Mrs. George D. Widener, Mrs. John I. Kane, of New York; Miss Mary Dickinson Newbold, daughter of Clement B. Newbold, of Philadelphia, and Mrs. William F. Sheehan, of New York. Miss Martha Baxter shows three important exhibits—portraits of Mrs. Thomas Bridges, Mrs. Frances Delafield and Jean, daughter of Mr. Lewis Lillie. Other important exhibitors are Laura Hills, Ludwig Faber, Miss Otis, Miss Archambault, Miss MacFadden and Mrs. Lesley Bush-Brown. The idea of miniature painting has broadened vastly since the days of Le Gai, Malbone, Peale and others of a century ago. One finds in the present showing a number of interesting things which scarcely come under a strict definition of miniatures. These are simply little paintings done in ivory, minute in scale.

The exhibition has been invited to Boston to be shown with the annual exhibition of the Boston miniature painters.

Of general interest to Philadelphia is the exquisite collection of 38 drawings by Jules Guerin, at the Academy, adjoining the miniatures. The two exhibitions will remain until November 24.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

After a successful fortnight of exhibition at Nashville, the display of modern American oils, organized by the American Art News Company, will close this evening. The pictures will be taken down on Monday, and during the week will be shipped to Atlanta, Ga., where the second in the series of exhibitions under the auspices of the Atlanta Art Association, will open on or about November 20, to continue two or three weeks.

We give space in this issue to the first of two letters from Prof. E. Wiley of the Vanderbilt University of Nashville, Tenn., on the subject of "Art in Nashville." The second letter from Prof. Wiley, and which will describe some of the art works in Nashville homes, will appear in next week's issue. We desire to draw especial attention to Prof. Wiley's suggestion of a federation of art clubs and associations of the South, which idea he has himself formulated, and is working diligently to put into practical shape. The advantage of such a federation to the art interests, not only of the South but of the country at large, can readily be seen, and we trust that Prof. Wiley will find encouragement and support from the already large, and rapidly growing number of art lovers and students in the Southern cities of the United States.

The season of exhibitions has opened and we give space in this issue to notices of the annual autumn display of the New York Watercolor Club, and of the Pennsylvania Academy Fellowship and Pennsylvania Society of Miniature Painters' exhibitions. The Union League Club also opened the first of its season's exhibitions on Thursday, and the National Arts Club signaled the

opening of its new home on Gramercy Park, N. Y., on Thursday evening, by an exhibition of selected canvases from the noted collection of American pictures, owned by Mr. Thomas W. Evans. These last two displays fell too late for extended notice in this issue of the Art News, but will be commented upon next week.

We regret to notice that certain American artists, few fortunately in number, have furnished, or evidently allowed to be prepared without protest, biographical notices of themselves with honors, etc., to and for the catalogues of certain recent exhibitions, crediting them with silver, bronze and even gold medals at past expositions and exhibitions, which were never awarded them. The wrong done their fellow artists and the profession in this way need not be dwelt upon. Honors and medals, especially those given by Exposition Juries, have come to mean something to American artists, even if too many of these have at times been best owed, notably at Chicago and Buffalo. We trust that this word of warning will be accepted by the artists to whom those honors and medals have been wrongfully attributed in certain catalogues, and that we shall not be obliged to publish names and details, through repetition of the offence.

It is surprising that after all the agitation of the past few years regarding the art tariff that so many, even of the advocates of free art appear to be ignorant of the details of the art tariff. So well informed a journal as the N. Y. Sun, for example, spoke editorially recently of the 20% duty on pictures. As a matter of fact only English, German and Dutch pictures pay 20% duty, those which have been painted or originated in France, Austria and Italy only pay 15%.

The statement by Mr. J. Carroll Beckwith, the well known American artist, and recently elected vice-president for eastern New York of the American Free Art League, that artists are now all agreed that the fifty-year clause should go in the Free Art bill, which would remove the present art duty only on art objects and pictures produced fifty years or more previous to importation—is both important and significant. Mr. Beckwith says this provision ought to satisfy those who wish to protect American artists in spite of themselves, as it removes competition with pictures and art objects which can be produced more cheaply in Europe. He presumably thinks it will satisfy those of the dealers who are opposed to the removal of the present duty, fearing the flooding of the country in case of its removal with cheap and worthless modern paintings. It will not, of course, remove the danger of the importation of the thousands of spurious so-called Old Masters, which we are credibly informed are stacked in certain attics and cellars in London, Paris and certain Continental cities, only waiting the removal of the tariff to

be sent here and unloaded on a picture-buying public, for the most part, ignorant of art. Mr. Beckwith's statement is significant, in that it evidences that the Free Art League and its supporters are disposed to make some compromise.

Mr. Beckwith and his fellow artists, as well as others who have subscribed or agreed to this incorporation in a free art bill of a fifty-year provision, have, however, probably not considered the amount of confusion it would create were it put into effect. As not a single member of the great Barbizon school of painters, for example, has been dead fifty years, we should find ourselves exempting the earlier works of Corot, Rousseau, Troyon, Diaz and Millet, and taxing those of their later years. The same result would be found in the importation of works by Gerome, Bougereau, and other foreign painters, and even sculptors, who have died within recent years. In fact, it would seem to us that this inevitable result would make such a provision of a free art bill impracticable. This objection could be removed by making all works of art produced within the last 100 years dutiable—and exempting those produced 100 years or more, previous to the passage of the bill.

OBITUARY.

The announcement of the death at Volendam, Holland, on Monday, of Fritz Thaulow, came as a sad surprise, for it was not generally known that he was ill. In the passing of Thaulow, the art world loses a painter of marked originality and ability. He really won his fame within the past decade, and many younger art lovers scarcely know his work to-day. So rapid had been the rise in value of his work, as he stood alone in his field, that he had been tempted to produce too many canvases in too short a time of late years. This showed in his late pictures, and would, but for his death, with the added fact that he had permitted too many colored reproductions of his pictures to be made, have depreciated them in value. Now, however, the fortunate possessors of his paintings, and there are many owned in this country, may know that they are enhanced in value, since the hand that painted them is quiet forever.

Thaulow, who owed allegiance to no school, and stood out among foreign painters of the day by his originality and force, was born in Christiania, Sweden, in 1847. He studied under Sorenson at Copenhagen, and Gade at Karlsruhe. He won his first success at Paris as late as the Exposition of 1889, when he received the cross of the Legion of Honor. He visited this country in 1875, and again in 1898. He was a judge, at his first visit, in the Fine Arts Section at the Philadelphia Exposition, and again at Pittsburgh in 1898. He married a granddaughter of the late Princess Saltikoff of Russia. Among his best known works are "November Day in Normandy," in the Berlin National Gallery; "Steamer on the Seine," "Le Village Bleu," "Les Saules," and "Riviere d'Argues." He excelled in the painting of running water, and his characteristic subject was a stream flowing between snowbanks, with red-brick buildings on winter noons or at winter dawn or twilight. He was well termed by a French critic, "The

painter of the night, the snow and the stream."

A special cable to the N. Y. Sun says: "In 1893 Sir William Halburne died and left to the city of Bath his collection of china, miniatures and pictures, which he had spent a lifetime gathering. Since then Bath has prided herself upon her wonderful collection. There were some 250 pictures labeled with the greatest names in the history of painting, including those of Rembrandt, Reynolds, Hale, Cayp, Van Dyke and Hobbema. Recently Bath appointed a new curator for the Museum. In September he closed the galleries. They have now been reopened. Less than fifty pictures remain on the walls. The rest of the collection is in the cellars."

BOSTON.

Boston is especially favored this year by having the exhibition of "The Ten" presented here before it is seen elsewhere. The collection is one of unusual excellence and good, honest work. Mr. Benson has two delightful interiors, "The Rainy Day" and "The Sunny Room." A larger picture is the figure of a young girl. He also sends a portrait of Mr. Isaac Bates, the best one he has ever painted.

The portrait of Mr. Edward Robinson is a remarkable picture by Edmund Tarbell, as this artist has never claimed to be a portraitist. The likeness is wonderfully true, and as a psychological student Mr. Tarbell is to be congratulated. "The Girl Crocheting" is seen again in this exhibition. A summer landscape, "By the River," is another contribution by Mr. Tarbell.

Joseph DeCamp is represented by his picture, "In the Studio," a well drawn interior, with two figures, which has been seen before. He also sends a recent portrait of Dr. Forcheimer. Two studies of a subject illuminated by artificial light are entitled "Ill Penderoso" and "Girl With a Book."

William Chase sends four canvases, a still life, "Fish," a landscape "October," a brilliantly painted head, "The Spanish Gypsy," and a genre subject, "Feeding the Baby."

"Shadow of a Studio," by J. Alden Weir, is a cleverly painted night study, and "Haunt of the Woodcock," an unconventional subject showing a "forest primeval." "Spring," also by Mr. Weir, is a quiet, unpretentious little landscape. Edward Simmons sends only landscapes, one of which, "The Mushroom Field," is well composed, with contrasting greens of early summer. His other two examples are small and unimportant.

Robert Reid is represented by a large canvas, "Autumn," depicting a charming head of a young woman. He also sends three landscapes, "August," "After the Storm" and "The Brook."

"Moonrise at Sunset," by Childe Hassam, has been seen before, also the "June Idyl," "Moonrise, Isles of Shoals," and "The Apple Orchard." They are, however, worthy of further study.

W. L. Metcalf sends only one picture, a study of "Moonlight." Mr. Metcalf is soon to have an exhibition at the St. Botolph Club.

Magistrate Mayo announced in the West Side police court Saturday last that he had decided to hold Miss Anna Robinson of the Art Students' League for trial on the charges preferred by Anthony Comstock. The defendant, who is now paroled in custody of her counsel, was required to give bail.

LONDON LETTER.

London, Nov. 1.

At their galleries in Suffolk Street, the autumn exhibition of the Royal Society of British Artists, opened October 24, the first under the auspices of the new president, Mr. Alfred East. Although still leaving room for improvement, the current exhibition is a distinct advance on its immediate predecessors, Mr. East being more in sympathy with modern art movements than Sir Wyke Bayliss, who preceded him and who was conservative both in his views and practice. A room is devoted to the late President's careful studies, mostly of architectural subjects. Among the more notable contributions are Tom Robertson's large Venetian picture, "The Opal City;" Wynford Dewhurst's clever impressionist river scene, "The Angel Bridge, Henley;" Alfred East's "Evening on the Cotswolds;" Hubert von Herkomer's portrait of "Miss Gwenddydd Herkomer," in light blue against a dark blue curtain; Fred F. Foster's distinctive character study, "The Accused," and interesting work from J. D. Fergusson, Louis Grier, Arch. H. Elpinstour, and D. Murray-Smith.

An important exhibition of Scottish art by distinguished contemporary artists opened October 24 at the Dickinson Galleries, 114 New Bond Street. Sir James Guthrie, president of the Royal Scottish Academy, John Lavery, E. A. Hornel, James Paterson, A. E. Walton, Grosvenor Thomas and Tom Robertson are well represented, and the whole collection confirms one in the belief that the Scottish is one of, if not the best, modern schools and sure to increase in reputation in the future.

At the Grafton Galleries is a loan exhibition of works by the late Archibald Stuart-Wortley, a pupil of Millais, and the first president of the Society of Portrait Painters. His portraits are carefully finished, and with their wealth of detail has nowadays quite an old-fashioned look. A few landscapes, mostly dating from the artist's early years, show the same characteristics, searching vision and scrupulous rendering.

Although the picture sale season has some weeks before its opening, some interesting works, which passed through the Fonthill Abbey sale in 1823, were disposed of this week by Messrs. Phillips, Son & Neale, a "Portrait of King Charles's Dwarf," by William Dobson, realizing £252, as against 7½ gns. eighty-three years ago. Dobson was an English contemporary of Van Dyck, who died at an early age after showing the greatest promise. His work is just beginning to be appreciated and is likely to rise considerably in value. At the same sale a head of a young man, attributed to Rembrandt, made £210.

At the Essex Museum, Romford Road, Stratford, is a promising little exhibition by the Essex Arts Club, praiseworthy for its modern aims at truth to nature's lighting. Mark Fisher, the president, and George Clausen, an honorary member, are the principal exhibitors, while of the members the statuettes of Mervyn Lawrence and the clever sketches of A. M. Adkins, H. J. Bateman, H. T. Jarman, Arthur Legge, A. May and W. B. Thompson, deserve mention.

The interesting collection of arms and armour, foremed by Field Marshal Viscount Wolseley, will be sold by auction at Messrs. Puttick & Simpson's rooms, Leicester Square, on Thursday, November 22.

The late W. Evelyn Osborn, a memorial exhibition of whose pictures is being given at Mr. W. B. Paterson's Galleries, 5 Old Bond Street, was a promising follower of Whistler, whose career was tragically cut short at the early age of thirty-six. His Thames nocturnes, in which he wraps such prosaic buildings as soap works in a veil of poetry, have real kinship with those of his master.

A committee has been formed to purchase for the nation Holman Hunt's "The Lady of Shabott," which is on view at the Leicester Galleries, where a subscription list is also open. The price demanded is £7,000.

The Royal Academy has decided to publish a catalogue of the works in the Diploma Gallery at Burlington House, and entrusted the task to its secretary, Mr. Eaton. This publication should do much to popularize a comparatively little known collection, which, nevertheless, contains valuable examples of the greatest names in British art, notably a splendid collection of sketches by Constable.

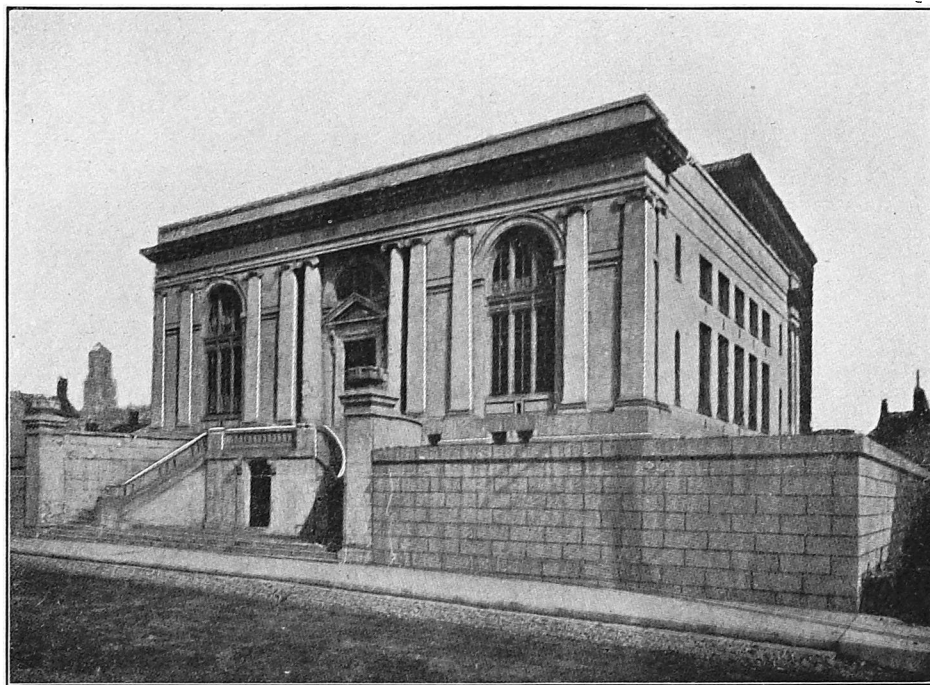
Academy students are looking forward

PARIS ART NOTES.

Paris, November 1.

Antiquarians and art amateurs generally are rejoicing over the recent decision of the Comité du Budget, rejecting a proposal of the late Minister of Finance, M. Poincaré, to tax all objects d'art of an earlier date than the nineteenth century. A tax of seventy per cent. ad valorem was suggested. Its levy, in the opinion of the French press, would have dealt a death blow to one of the most prosperous branches of French trade.

French art has, this week, been robbed of two representative men. A despatch from Barbizon announced the death of Ferdinand Chaigneau, painter and engraver, born in 1839. Chaigneau sent his first picture to the Salon in 1857. He was one of the last artists of the so-called "School of Fontainebleau." News of the death of Cézanne, one of the earliest impressionists, followed close upon that of Chaigneau. Cézanne was in his sixty-seventh year, and was a prominent



CARNEGIE LIBRARY, NASHVILLE, TENN.

American Art News Travelling Exhibition occupies gallery at right side of building.

to December, when it will be the turn of John S. Sargent to be visitor for painting.

Several important books on art subjects are announced in the publishers' autumn lists. Among these are Mrs. Russell Barrington's long expected "Life, Letters and Works of Frederick Leighton, P. R. A.," promised us in November by Ruskin's publisher, Mr. George Allen. The volume, to be profusely illustrated by reproductions of Leighton's finest works, will also include letters from Ruskin, George Eliot, the Brownings, Richard Doyle, Henry Grevil, Fanny Kemble and many other celebrities.

Other forthcoming art books are W. M. Rossetti's "Reminiscences," which will throw further light on the pre-Raphaelite movement, published by Brown, Langham; George Clausen's "Aims and Ideals in Art," published by Methuen; which will contain the illuminating lectures delivered by the author to the students of the Royal Academy; and "Olives," being the reminiscences of the late Sir Wyke Bayliss, Whistler's successor in the presidency of the Royal Society of British Artists.

To the Tate Gallery there has been added a splendid example of Ford Madox Brown, "Chaucer at the Court of Edward III.," and five "new" Turners.

figure in the Zola circle. The novelist pictured him as Claude in "L'Oeuvre."

M. d'Épinay, the well-known sculptor, has been decorated with the Royal Victorian Order. Sir Francis Bertie, the English Ambassador, presented insignia in the name of the King. In 1865, when the present Queen was Princess of Wales, M. d'Épinay was commissioned to execute her bust, and the work was done so satisfactorily that seven orders of the same kind have since been filled.

The entente cordiale is bearing fruit, and the Galerie Petit is now given up to an exhibition of drawings and watercolors, furnished by Messrs. Cecil Aldin and Lance Thackeray, two English artists, whose works have found favor in the eyes of French art lovers. A conspicuous number of Mr. Aldin's exhibit is the series entitled, "Gay Dog Drawings," in which the performance of a bulldog, in and out of doors, are cleverly pictured. Hunting and fishing scenes are also in plenty, the list of contributions including upward of eighty numbers. Mr. Thackeray is represented by a full hundred performances, illustrative of sporting life from a humorous point of view. A series of four water colors, entitled "Bridge," appeals with equal eloquence to admirers of clever work and to the myriad bridge players of fashionable Paris.

Three paintings by Scott Dabo, an American artist, are now shown in the Galeries des Artistes Modernes. Mr. Edwin Scott exhibits in his studio, Rue Boissonade, the works of his pupils, and from to-day until November 20, Fred Dessel will exhibit a series of water colors depicting festivities in Brittany, in the Galerie Hessele, in the Rue Laffitte. Some of the works of Ponscarne, the celebrated French "Medaillleur," are displayed simultaneously with the pictures.

Sales at the Hotel Drouot are still uninteresting, except for investors in high-priced postage stamps. Early in the week, however, a bit of Aubusson tapestry of the eighteenth century, representing a country scene, was sold for 2,449 francs, while a few engravings fetched a hundred francs apiece, in an adjoining room, and a fine edition of "Paul and Virginia," by Curmer, with a suite of twenty-nine wood engravings, went for 350 francs.

Visitors to the exhibition of Russian pictures have discovered that a painting of Paul I., from the collection of Emperor Nicholas II., is practically a replica of a work in the Versailles Museum. The Versailles painting is unsigned, while the larger work is from the brush of Stephen Stchoukine.

A telegram from Milan announces that, prior to his departure from Milan, King Victor Emmanuel gave the Pinacoteca Brera sixteen frescoes by Bernardo Luini. The frescoes were found in the Villa Pelucca, near Monza, and transferred to the Royal Palace in Milan. They are described as very beautiful.

The story of a portrait of Berlioz, by Courbet, has just reached the public ear. Berlioz, it appears, declined to accept the picture, the artist having offended him during his sittings, by singing to him some songs of his own composition and by suggesting to the composer that he should use them as models of popular composition. Berlioz took the proposal at first as a joke; but, on reflection, decided that Courbet was in earnest. He thereupon set down the painter as an idiot, and, by the advice of his wife, who was, on and off, a miniature painter, proclaimed that the picture was worthless. The painting, which was afterwards given by Courbet to Chenavard, has since been regarded as one of the artist's happiest efforts. It offers a three-quarters view of Berlioz; the composer's face is surrounded by long black hair, and a broad black cravat enfolds his neck.

A member of the French art school in Rome, M. Albert Grenier, has just discovered a masterpiece of Natian sculpture of the sixteenth century. A Roman correspondent, in a letter to the Paris Temps, describes the find as a "Picta," a partly unfinished group of three figures, recalling in scheme and treatment the style of Michael Angelo. The group lay hidden in a small oratory at Palestrina, near Rome, and M. Grenier saw it for the first time a twelvemonth ago, and promptly concluded that it was the work of Michael Angelo. This belief is founded on comparison of this "Pieta" with similar performances of the great artist in the Vatican, in the Duomo in Florence, in the Palazzo Rondoni and in the Roman Corso. A picture on view in London and some ill-known drawing in the Oxford Museum, strengthen the discoverer's position.

A newspaper in the department of Yonne, calls attention to the wretched condition of the magnificent Cathedral at Auxerre. Repairs must be made before winter sets in or irreparable damage will be done.

EXHIBITIONS NOW ON.

For its first season exhibition the Union League Club prepared an exhibition of paintings of the early Italian and Spanish schools. These were loaned for the most part, by the Ehrich galleries. Notice of the display will be given next week.

In the exhibition of American paintings which opened yesterday at the Macbeth Galleries, 450 Fifth Avenue, are representative examples of strong American painters. Among these are a Long Island landscape, by Arthur Davies, treated in a classic manner; "Sunset Hours," by Albert Ryder, which Mr. Macbeth found in London; "Ophelia," by William Morris Hunt, representing a girl standing by a riverside, and leaning on a tree in a dark-toned forest interior. Two other interesting pictures are a forest interior by Alexander H. Wyant, and "An Arab Shop in Algiers," painted by William Sartain. Mr. Sartain has recently returned to this country from Spain and Italy.

Mr. N. E. Montross, of the Montross Galleries, 372 Fifth Avenue, announces an exhibition of water colors and pastels, retrospective and recent. These pictures will include early and also more recent examples by well-known American artists. Among those who will be represented are Dwight W. Tryon, Thomas Dewing, Alexander Schilling, Childe Hassam, George W. Maynard and Winslow Homer. The exhibition will open on Thursday, November 15, and will continue for two weeks.

The Whistler etchings, from the collection at Windsor castle, made for Queen Victoria by her librarian, Mr. Richard Rivington Holmes, and which were secured by Mr. Edward G. Kennedy of Wunderlich and Co. in England last summer, after a long negotiation with the officer representing King Edward, were placed on exhibition at the Wunderlich galleries last week. It will be remembered that the sale of these etchings to Mr. Kennedy caused adverse comment in the English press, and their loss is greatly deplored in England. The etchings from Windsor are 131 in number, to which are added some thirty impressions from the collection of Mr. J. H. Hutchinson, dispersed in 1892. They comprise several early states and many exceedingly fine impressions of most of the best known plates. The display will remain open through the present month.

An exhibition of eighteenth century English furniture, now on at the K. J. Collins Galleries, 8 West Thirty-third Street, not only evidences the beauty and skill of the workmanship of that period, but explains why the clever artisans who made this furniture disappeared, were disheartened no doubt by the incongruous designs of the Empire and early Victorian periods—artisans who had known and appreciated the graceful lines of Sheraton and Chippendale. Some of these were really architects, who, if they did not actually make or design the pieces visited the workshops of the artisans, and often restrained fulsome work, and through their suggestions gave dignity to it.

Naturally the influence of Louis XIV. and XV. is recognized in much of Chippendale's work, but comparing it with the French work of the period, the English feeling is shown in the choice of woods—for the most part mahogany with rare inlaying, and the

sparse employment of metal mountings. The delicacy of the Louis XVI. period is reflected in the work of Sheraton, Hepplewhite and the brothers Adams. Reisener's influence and that of his school was felt strongly in England, but the English painted on satinwood with simple flute and other carving, while the French called in the aid of the ciseleur and inlayer. The plainer styles of the English artisans produced more restful results.

Among the choicer specimens in the interesting exhibition in the upper galleries are a cabinet and card table, by Chippendale, a sideboard and simple set of chairs by Sheraton, a Pembroke table and a bureau by Hepplewhite, and a small bench and table by the brothers Adams.

The exhibition of oils, pastels and illuminated books, by Mrs. Florence Gotthold, which opened at the Powell Gallery, 983 Sixth Avenue, will continue through November 17.

Mrs. Gotthold, who is well known as an amateur, studied with Robert Eichelberger and Benjamin Fitz, and is also a pupil of Henry G. Dearth. The collection, which comprises twenty canvases, consists chiefly of figure work in pastel, of which "Annabel" and "Candlelight," two representative examples, are of especial interest. Several illuminated books are included in the exhibit, which are beautifully executed.

A fine example by J. Francis Murphy is also on view in this gallery, together with two canvases by George Inness, Sr., and one by Julian Rix. The recent issue of Guerin prints, comprising views of government buildings at Washington, and some old French chateaus—a series of twelve—are also shown.

SAN FRANCISCO.

William Keith the veteran California painter, who sustained such serious losses in the fire of last April, through and by the destruction of his studio, and the burning of scores of his finished pictures, and who pluckily went to work at once, and painted the summer through, is now exhibiting three score and more canvases at the gallery of Vickery, Atkins and Torrey. The gallery is on the upper floor of the "barn" that was. There are no frames on the Keith pictures, and they are shown on a background of brown felt, with a bunch of lilies or ivy here and there. The floor is carpeted in dull green and the whole effect is pleasing and characteristic. When one considers that this gallery has really been made out of a stable, the results are the more surprising.

Mr. William Morris of this city does not at present contemplate reopening a gallery here. He has been in the East getting new ideas. The city is slowly recuperating from its great disaster and the artists are beginning to take heart and get to work again.

The Colonial Museum of Tervueren, near Brussels, has become possessor of a very fine ivory bust of King Leopold II, executed by the sculptor Thomas Vincotte. The bust is larger than life size, and fashioned of thick sheets of ivory fastened to a nucleus of pure copper. Upward of 10,000 francs' worth of ivory was used in the process. Since the period of chryselephantine sculpture in Greece, this is the most important achievement put forth by a worker in ivory.

Leys' frescoes, adorning the Antwerp Town Hall, are in very bad condition, the coat of wax by means of which the

colors were made durable having been completely worn away. Repairs must be undertaken at once, and steps to that end have been taken, but the legal right to proceed has not yet been secured.

A goodly legacy has been made lately to Vercelli, Italy, by an old connoisseur. He bequeathed his own palace with an immense collection of old pictures and sculptures to the parish, with an outfit of 300,000 lire; 40,000 lire additional for a monument to King Carlo Alberto; 30,000 lire for the construction of an ornamental well; 20,000 lire for the restoration of an old campanile, and 20,000 lire for a scholarship for the Academy of Fine Arts.

The well-known painter Giuseppe Sainti has put on public view in Rome three large canvases of importance: "Caesar receiving the head of Pompeus," "The Adulteress" and "Truth Revealed by the Time."

The school children of the United States who had contributed \$50,000 toward the fund for the erection of an equestrian statue of Lafayette in Paris were distressed to hear last winter, on the authority of Colonel M. A. Winter of the Minute Men, a Washington organization, that the statue of staff which was dedicated on July 4, 1900, was still in place, weatherbeaten and unsightly, and that the bronze statue which was to be substituted for it had not been completed after six years of endeavor by the sculptor, Mr. Paul Wayland Bartlett. They will be glad to learn, on the authority of Alexander H. Revell of the memorial commission, that the permanent statue is almost completed and promises to be not only creditable to American art, but worthy of its splendid site in the Court of the Louvre.

The painting called "Easter Morning," representing the three Marys at the tomb of Christ, which has been hanging in St. John's Catholic Church, will be sold if a buyer can be found. The price set is \$40,000. Theodore Seward, who died recently, bought the painting in 1872. It is the work of Prof. Albert Zimmerman of Munich, and was finished in 1870.

A bust of Captain John Smith, executed by General Baden-Powell, the hero of Mafeking, has been presented by the soldier-sculptor to the State of Virginia, and has recently arrived at Richmond, where it will be placed permanently in the State Capitol. The bust comes to Virginia as a most interesting and appropriate gift just at this time, when preparations are in progress for the Jamestown tercentennial exposition of 1907, which will commemorate the first permanent English settlement in America.

A portrait of President Roosevelt has been recently completed by B. West Clinedinst, in Washington, D. C. The portrait is after the well-known photograph of Mr. Roosevelt, who is represented in the act of jumping a fence on his favorite hunter, Bleistein. The artist made the portrait from the photograph, but the anatomical effect was obtained from more than one hundred sketches of horses in action at Fort Myers, Va. It is said that the President is much pleased with the picture.

Rather than pay \$500 for a bust of James G. Blaine, the State of Maine has sent back to the sculptor the only memorial of that great statesman in any State building. The bust has been

in the State House eight years and was ordered by ex-Congressman Joseph Manley. It was to cost \$1,000.

BOOK NOTES.

No modern painter is more intimately identified in his work with the history and spirit of his race than Ilya Répin, the great Russian artist, whose career and work are described in the November Scribner by Christian Brinton. The article is illustrated with reproductions of some of Répin's powerful and dramatic paintings.

That most whimsical and fascinating of artists, Whistler, is the subject of intimate reminiscences in the November Century by Cyrus Cuneo, who was in charge of Whistler's academy of painting in Paris during its last days. There is plenty to amuse in these frankly related personal memories; and to add to the interest there are reproductions of a number of drawings by Whistler and his pupils made by Mr. Cuneo.

WITH THE DEALERS.

New acquisitions of important paintings by masters of the early French school are being constantly received in the galleries of Messrs. Gimpel and Wildenstein, of 250 Fifth Avenue. A characteristic girl's head by Greuze has recently been hung.

In the Blakeslee Galleries at Fifth Avenue and Thirty-fourth Street there are now many good examples of the early English, French and Dutch schools, among them a half-length portrait of Miss Croker, an English beauty, by Sir Thomas Lawrence. Miss Croker is seated, and is attired in a gown of green velvet, trimmed with white lace. The background of grayish green is in harmony with the portrait of the fair sitter. The work is unusually fine in tone and color. It is said that Miss Croker was a great favorite with the artist.

Messrs M. Knoedler & Co., of 355 Fifth Avenue, announce for their first important exhibition of the season a collection of portraits by Hans Temple, Hungarian portrait painter of reputation in Vienna. Mr. Temple has made a specialty of painting the portraits of celebrated artists, sculptors and musicians of Europe, and will soon exhibit examples of his art for the first time in America. One of his notable paintings is a picture of the interior of the studio of Scharff, a European sculptor. The Temple exhibition will open in the Knoedler Galleries on or about November 19.

In the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, may be seen a number of important examples recently collected abroad, and representing the French and Dutch schools. Beautiful in tone and with effective sky is a picture by Joseph Israels, entitled, "Homewards," showing two peasants tramping home on a late afternoon of a cloudy day, with hills and cottage in the distance. The painting is in the artist's best manner. Two other pictures of interest in these galleries are a landscape by Harpignies, a characteristic example, and a fine Mauve, "The Bullock Cart." Both of these paintings are from the Alexander Young collection, of London.

On view in the Ehrich Galleries, 463-465 Fifth Avenue is a still life by John D. DeHeem, of the Dutch school, and

(Continued on Page 7)

(Continued from Page 6)

a painter of great repute in his period, 1665. All kinds of fruit are portrayed on a table including peeled lemon, characteristic of this great artist, peaches and figs in abundance, and large early Dutch wine glasses. In the centre of the table is a large silver urn, while in the background is a glimpse of landscape with open sky, and the shore beyond. Art lovers will find many new examples of the old masters at the Ehrich galleries. Mr. Ehrich loaned a number of paintings from his galleries to the Union League Club's first exhibition this year.

Five paintings of Colonial days have been placed on view in the galleries of Max Williams, 432 Fifth Avenue. In the series are "The Perils of our Forefathers," by F. A. Chapman; "Pulling down the Statue of King George III.," by Johannes A. Oertel; "Washington and His Mother," by Henry Bruecker, and "Raising the Liberty Pole," in commemoration of July 4, 1776, by F. A. Chapman. Of especial historic interest is the picture of the statue of King George III.

A good example of the late William T. Richards is now at the Holland Art Galleries, 59-61 West Thirty-third Street. It is a marine painted at Newport, in silver gray tones. Boudin, Zampans, Gerome and Roybet are painters recently represented in this gallery. There is also an important Verboeckhoven containing more than twenty sheep, which was exhibited at the Philadelphia Centennial Exposition of 1876.

Some interesting renaissance pieces of the sixteenth century may be seen in the Bonaventure Galleries, 6 West Thirty-third Street. Among them are watches, chatelaines and old ivories. On one panel in the galleries are twelve original pencil drawings by Jean Fran-

çois Millet, including a portrait of the artist's wife.

Collectors of Chinese porcelains, who need stands, pedestals and covers for their vases, snuff bottles, and bronzes, will find a large assortment of old teak-wood stands suitable for such objects at F. W. Kaldenberg's Sons, 95 Fifth Avenue. One advantage which this firm possesses is that they have facilities for adjusting and fitting these stands to desired objects. They are prepared to make entirely new stands in most original designs.

Sixteenth century Ispahan and Polonaise rugs of unusual beauty and fine quality have been recently received by D. K. Kelekian at 252 Fifth Avenue. Other objects of interest on view there are examples of Persian and Babylonian pottery, including water jars, and a fifteenth century Persian lustre bottle, an ornamental piece, unusually attractive.

At Steinway & Sons, 109 East Fourteenth Street, may be seen a Louis XV. piano, in white enamel, ornamented with carved detail work of delicate design and garlands of roses, with groupings of musical instruments painted upon the panels and music rack. There is also one of the period of Louis XVI., whose entire top is decorated with a marine, showing mermaids at play in the sea. The moonlight effect throughout the painting gives a soft tone to the decoration, which is characteristic in every detail.

An organ recital was held in Steinway Hall on November 9, which was greatly enjoyed by an appreciative audience. Miss Florence W. Hinkle,

soprano, of Philadelphia, sang, and the program also included the Hoffmann Quartette from the Boston Symphony Orchestra, and Mr. Gustave Frese, who presided at the organ and piano.

The W. Starbuck Macy collection of rare examples of old English and Colonial furniture, pewters, potteries, glass, historical china, including original specimens of Chippendale, Sheraton and Hepplewhite, will be placed on view and sold in the Fifth Avenue Art Galleries, 366 Fifth Avenue, from Monday next, November 12, to November 24, inclusive. The sale will be conducted by Mr. James P. Silo, and will open at 2.30 o'clock each day. In the collection are over two thousand pieces. These comprise old Chippendale corner cupboards, Queen Anne chairs, old Dutch upright mirrors, Colonial work tables, Hepplewhite sideboards, Colonial hall clocks, Chippendale mirrors, old Hepplewhite Pembroke tables, Sheraton card tables, Colonial banjo clocks, Sheraton book cases and burdeaus, Colonial lyre clocks, rare old English knockers, Colonial pewter reading lamps of curious design, English gate tables, old brass candlesticks, Staffordshire plate, Indian

knife sheaths and old Dutch pieces in hammered brass.

A lot of Lowestoft is of the Kien Lung period, 1736-1770. These pieces bear the crest of Boswell of Auchinbeck, biographer of the famous Dr. Johnson. Twelve handsome Oriental Lowestoft plates bear an armorial crest decoration in raised colored enamel, with floral border. The collection is rich in examples of the old English and Colonial period, and will fill the galleries to their utmost capacity. An elaborate catalogue of the collection has been issued, and may be secured on application at the Galleries.

The collection of antiques and old curios, formed by H. S. de Souhami, of Paris, will be sold this afternoon at 3 o'clock in the Fifth Avenue Art Galleries. The sale will be conducted by James P. Silo. In the collection are numerous examples of antique bronzes, Champleve enamels, ivories, wood carvings, church rituals, and vestments, and Italian faïences of the Deruta, and Faenza schools. Also many pieces of early marble statuary and museum specimens.

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